

University of Toronto Faculty of Music

Opera Division

*Opera
Scenes*

Friday, May 6, 1994
8 pm

MacMillan Theatre

P R O G R A M M E

The Old Maid and the Thief

Gian Carlo Menotti

Opening Scene

(b. 1911)

Miss Todd	Vilma Indra Vitols
Miss Pinkerton	Cheryl Hickman
Laetitia	Marian Sjolander
Bob	James Westman
Musical Director	Robin Wheeler
Stage Director	Michael Patrick Albano
Pianist	Sabatino Vacca

Gian Carlo Menotti is regarded as America's most prolific operatic composer. His second opera, *The Old Maid and the Thief*, was originally commissioned by NBC as a radio opera and was first broadcast in 1939. Taken to the stage in 1941, it has become one of the composer's most frequently performed works.

In the opera's opening scene, an afternoon of tea and gossip is interrupted by the arrival of a beggar, Bob. Starved for male company, Miss Todd and her maid Laetitia invite him to stay.

Così fan Tutte

Wolfgang Amadeus Mozart

Opening Scene

(1756 - 1791)

Fiordiligi	Debra Dent
Dorabella	Jacqui Lynn Fidler
Ferrando	Robert Herriot
Guglielmo	John McGillis
Don Alfonso	Oleh Chabursky
Musical Director	Stephen Ralls
Stage Director	James Robinson
Pianist	Sabatino Vacca

Ferrando and Guglielmo are engaged to two sisters, Dorabella and Fiordiligi. Their cynical friend Don Alfonso, believing all women are faithless, makes a wager with them that if they follow his instructions he will prove that their sweethearts can be unfaithful. After telling the girls they have been ordered off to the wars, the two men, with the help of the maid Despina, have been introduced to Fiordiligi and Dorabella disguised as wealthy Albanians. They are repulsed and in the Finale to Act I they pretend to poison themselves in order to win the ladies' sympathy.

The Gypsy Baron

Act III, Scene I

Johann Strauss

(1804 - 1849)

Czipra	Janice Paterson
Barankay	Eugene Burke
Saffi	Rosalba Lamanna

Musical Director	Michael Evans
Stage Director	Nancy Hermiston
Pianist	Robin Wheeler

While male gypsies in opera are justly famous for their passionate music and vigorous dances, gypsy women have acquired a certain notoriety for mixing-up babies. Occasionally they burn one of their charges only to find out that their own child has been cast into the flames (i.e. *Il Trovatore*), otherwise they seem inclined to put a poor child through endless privations until someone discovers that the child is really a prince or princess or someone of equally elevated stature. This later point is an important plot development in *The Gypsy Baron*. Not only is Barankay (the "Gypsy" Baron) a descendant of deposed nobility but Saffi, the naive Gypsy girl with whom he falls in love is herself a Princess -- the long lost daughter of the last Pasha of Hungary.

Previous to Act II, we have discovered that due to the royal decree of Empress Maria Theresa, Barankay has inherited the ancestral rights of his father -- a ruined castle and a gypsy camp. But an old gypsy woman, Czipra has told his fortune and predicts a wonderful future (like most gypsy women she is not only clairvoyant, but also a contralto). Once he has found a faithful wife, she has told him, his bride will see in a dream during her wedding night the place where a fabulous treasure can be found. At the conclusion of Act I, Barankay chooses Saffi, Czipra's daughter for his bride.

The scene from Act II is set outside the Gypsy camp, near a tower. It is dawn. Although we were told that Barankay's bride would have the dream divulging the hidden treasure, it is Czipra, the old gypsy woman, who comes up with this information. She has dreamed that an old man, resembling Barankay's father indicated that the treasure can be found near a tower close to the place where the rightful owner has spent his first night back home. Barankay, still unconvinced, is persuaded to look for the treasure, mainly to please Saffi and Czipra. The discovery of the treasure is delightfully captured by Strauss in a buoyant waltz.

INTERMISSION

The Crucible
Act III, Scene I

Robert Ward
(b. 1917)

John Proctor
Abigail Williams

Michael Downie
Jennifer Robinson

Musical Director and Pianist
Stage Director

Stephen Ralls
James Robinson

The opera, based on the famous play by Arthur Miller, is set in Salem, Massachusetts, in the spring of 1692. Abigail Williams, at the centre of a witchcraft scare in the village, relishes the attention paid to her when she names others who might be implicated. She is encouraged to start a witchhunt; one of the people she fabricates evidence against is Elizabeth Proctor, with whose husband, John, she has been having an affair. In this scene, Abigail tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing Salem. He will not listen, but instead pleads with her to free the town from the curse of her own wickedness, and then threatens to expose her fraud. She defies him: now, any fate that befalls Elizabeth will be of his doing.

Regina
Act III, Scene I

Marc Blitzstein
(1905 - 1964)

Alexandra
Birdie
Addie
Horace
Jazz

Linda Karry
Jennifer Chamandy
Vilma Indra Vitols
Oleh Chabursky
Gary Brown

Musical Director
Stage Director
Pianist

Robin Wheeler
James Robinson
Rachel Andrist

Although Marc Blitzstein studied composition with Nadia Boulanger and Arnold Schoenberg, his music can be described as a marriage of "serious" and jazz idioms. *Regina*, which premiered at the Schubert theatre in New York City on October 31, 1949, is based on Lillian Hellman's play *The Little Foxes*. In this scene Horace Giddens, his daughter Alexandra, sister-in-law Birdie and his maid Addie, sing a quartet inspired by the gently falling rain. This is followed by Birdie's confession aria, in which she reveals her alcoholism and her betrayal by the Hubbard family.

***l'Elisir d'amore* (The Elixir of Love)**
Act I, Finale

Gaetano Donizetti
(1797 - 1848)

Nemorino	Dan Chamandy
Adina	Sharla Nafziger
Belcore	Curtis Sullivan
Gianetta	Cindy Townsend
Villagers	Debra Dent
	Rosalba Lamanna
	Vilma Indra Vitols
	Robert Herriot
	Gary Brown
	Marc Sottile

Musical Director	Michael Evans
Stage Director	Nancy Hermiston
Pianist	Rachel Andrist

In the first scene of the opera, Adina, a wealthy and beautiful landowner entertains her friends and employees by telling them of the legend of Tristan and Isolde in which the knight wins the lady's affection by means of a wonderful elixir. Nemorino, a young man of the village, is in love with Adina who appears remote and disinterested. His hopes have been even further crushed by the appearance of a dashing Sergeant Belcore. While Adina has few initial smiles for the military, Nemorino takes advantage of the sudden visit of a certain Dr. Dulcamara and procures from the old quack a bottle of "love potion" which he is assured will work the desired effect. As the magic liquid (a bottle of cheap wine) takes effect, Nemorino's spirits soar dramatically. Adina is astonished to find her swain so suddenly merry. Feeling sure that the potion will bring the lady to his feet, Nemorino pays no attention to her, which piques her so much that when Sergeant Belcore returns to renew his suit, she consents to wed him that very day.

OPERA DIVISION

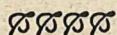
Musical Director James Fraser-Craig
(on leave)
Acting Musical Director Michael Evans
Stage Directors Michael Patrick Albano
Nancy Hermiston
James Robinson
Music Staff Rachel Andrist
Stephen Ralls
Sabatino Vacca
Robin Wheeler
Co-ordinators Michael Patrick Albano
Nancy Hermiston
Administrative Assistant Tina Orton

PRODUCTION STAFF

Lighting Design Fred Perruzza
Director of Operations Fred Perruzza
Stage Manager *James Livingstone
Assistant Stage Manager *Judie M. Brokenshire
Technical Assistant Chris Brooks
Production Assistant James Fulton
Costume Co-ordinator Diane McCann-Davis
Wardrobe Head Leisa Bellmore
Wardrobe Assistant Martha Paul
Sewer Les Handrahan
Wigs Theatrical Wig Wonders Inc.
Makeup Supervisor Dawn Rivard
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Susan Garofolo
Mimi Lui
Props Ann Webster
Scenic Artist Richard Mongiat
Assistant Torch McDonald
Crew Rick Giroux, Tim Jennings
Brian Kool, Stephanie Lockhart
George Milenov, Paul Quesnel, Tania Sclocco

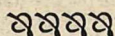
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Graduate Guest - Stephen McClare
Special thanks to François Speich of the Charlesview Apartments



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Donations for the scholarships or operating funds are most welcome and are eligible for a receipt for income tax purposes. (Please make payable to the University of Toronto and directed to the Faculty of Music.) Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.





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